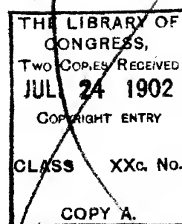


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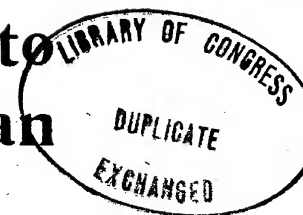


July, 1902

No. 3.

THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



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EDITED BY
E. L. Ashford,
Assisted by E. S. Lorenz

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JULY, 1902.

EDITORIAL NOTES.

There are many small churches in our land, blessed with a competent organist and choir leader, and also having a goodly number of acceptable voices in the choir; but their musical efforts are hampered and their enthusiasm dampened for want of proper instrumental support. The church members generally like good music, and are willing to contribute in a moderate way to its support; but when approached upon the subject of a pipe organ for the church, they become alarmed, and assure the more musically inclined members that "such an outlay of money is not to be thought of for a moment." Of course they have in mind a large *new* organ, built especially in accordance with their needs and taste, and costing from two to three thousand dollars; but churches that cannot afford such an expensive instrument may—by a little judicious management secure a very good pipe organ for much less money. Organ builders are frequently called upon to furnish larger and more modern organs for wealthy churches, and when they do this, they frequently take the former instruments in part payment for the new ones, and are always glad to dispose of them at a very reasonable rate, so that a good two manual organ may sometimes be purchased second hand, for what a one manual instrument would cost when new.

Of course the mechanical accessories will not be so strictly up-to-date in the second hand organ, but the pipe organ *quality*, the deep, sustaining pedal, and the variety of tone color in the different stops will be in evidence as much as in a perfectly new one. The writer

calls to mind several organs of this class that have given satisfaction for many years. One in particular—a one manual Hook and Hastings—that cost only five hundred dollars set up in the church. It had only ten stops, but possessed a beautiful 16 ft. pedal, and proved a weekly blessing to the organist for ten years, when it was sold for *four* hundred (to make room for a larger instrument which the church concluded they were able to purchase.) At almost any time such an instrument can be found among the many builders of the country, and in churches where the musical interest seems to be waning, it would prove a capital investment, for both singers and organist would respond to the magic of its many-toned pipes.

A.

CLOSE THE SWELL.

Vacations are in order; many churches are closed, and a large number of organs which have been used weekly, and frequently daily, will remain silent for the next two months. Most organists are careful to leave the swell *open* during the winter to allow the changes of temperature, which are frequent, to affect the pipes of the swell to the same extent that they do those of the great, keeping the instrument in better tune; but nine out of ten will go away on their vacations leaving the swell open, just as in winter, forgetting that the clouds of dust, incidental to church-cleaning, floating over the pipes, will settle on the reeds, as well as on the lips of the string-toned stops. Returning in the fall, the organist finds that the oboe is in a bad condition, several pipes being silent and others croaky, while the *vox humana*, "a thing of beauty," is not "a joy forever." One cannot protect all the pipes of the organ, but the swell, which contains the most delicate stops, can be left closed, and in September the stops will be found in a better condition than one expects. The Italian custom of providing a rolling shutter, in front of the organ to close up the chamber of the organ entirely, while not ornamental, certainly keeps out much of the damaging elements.

EVERETT E. TRUETTE in the "*Etude*."

THE QUALIFICATIONS OF AN ORGANIST.

Organs and organists have of late come in for a

good share of general comment. Some learned critics attack the instrument itself upon acoustical grounds, and declare that it is an anomaly; others animadvert upon performers, and either censure them for want of earnestness in getting acquainted with their *métier*, or else condole with them upon the paltry remuneration which at best falls to an organist's lot. There is, nevertheless, something so enthralling about organ-tone that, were not organ-study and practice hedged about with so much difficulty, the so-called "king of instruments" might boast the greatest number of devotees of all instruments. As it is, no matter how strong are our first youthful impressions of its grandeur and apparently illimitable resources, very few students go in seriously for organ-playing; or, ere they tackle the subject, pause to think if they have the mental and physical qualifications which go to make a really successful organist. Consequently, our church services are principally presided over by the "piano-organist," who is largely responsible for the abuse which is often poured upon a noble instrument which, in the hands of an expert, is capable of the most impressive effect.

Let us consider, then, briefly those qualifications which are particularly indispensable in the art of organ-playing.

MENTAL QUALIFICATIONS OF AN ORGANIST.

To begin with, the organ is a most complex instrument; it is, in fact, an attempt to bring the tone-quality of many instruments within the reach of one performer. It is true that on the pianoforte, for instance, execution, technic, tone, and the intelligent and sympathetic "reading" of a piece all go to contribute to the success of a pianist. But these matters lie "beneath the fingers," so to speak, of the executant, and depend upon his own judgment and ability in utilizing the keyboard. On the organ not only must the hands be prepared to play music which makes as great demand upon the performer as any that has been written for the pianoforte, but the mind of the player must ever be placed upon the mechanism proper of his instrument. So, three to five manuals and pedals with their respective troops of stops, the manipulation of composition pedals, and the keeping a "free foot" for the shutting and opening the swell are matters which considerably augment the difficulties of mere executive work. A

good organist must, therefore, have the mental faculty of "taking in" several things at the same time, and this particularly when the organ is treated, as most great organists consider it should be, as the best-known substitute for the orchestra. Often a single stop or peculiar combination of stops (not provided for upon the composition pedals) is required at an awkward juncture during the course of the piece. In this case the organist, if he has no one to help "register" for him—and most good players prefer to be independent in this matter—must make a pair of hands do the work of four; in other words, one of his hands must quit the keyboard with lightning speed to make the required change, while the other takes care that in no way is there sacrifice of the harmony or time of the music that he is interpreting.

The mental capabilities of an organist should then include a comprehensive and simultaneous grasp of all detail that goes to make a perfect whole; and in thought he requires to be alert, almost mercurial,—in short, to thoroughly have "his wits about him." So the man of one idea, or the heavy and slow individual who has not the knack of doing the right thing on the spur of the moment, had really better leave organ-playing severely alone.

PHYSICAL EXERTION IN ORGAN PLAYING.

It is often alleged, generally by people entirely ignorant of the organ and its mechanism, that an immense amount of physical exertion is demanded from the organist, and that, hence, unless one is of a robust and particularly healthy build, organ-playing it out of the question. Never was there a greater fallacy. Organ-playing may sound, and if we watch the antics of some performers may *look*, fatiguing; but, as any experienced player knows, it only offers a very healthful and moderate amount of bodily movement which is far less fatiguing than most outdoor games, and might be compared, in its beneficial effects, either to smart walking or moderate cycle exercise. I have no doubt that a great deal of the unjust prejudice that still exists with regard to the much maligned "lady organist" arises from this ultra-consideration of those ignorant of organ-technic. As a matter of fact, the young woman who scrubs out a room or blackens grates, or the hospital nurse and shop assistant who are "on their

feet" for hours at a stretch, go through much more physical exertion of a wearying kind than the woman organist, who, with her feminine fondness for detail and taste in coloring and effects of all kinds, can often better bring out the resources of the noble instrument she plays than her more-matter-of-fact brother, who does not trouble much about *minutiae* of contrast if he manages to make an "impressive noise" somehow.

PRESENCE OF MIND.

When speaking of the mental qualities of an organist, I omitted to refer to presence of mind. This is a very essential trait of character for any executant who, like the church organist, has to accompany singers and come in at stated places in the divine service. Indeed, it is more particularly a necessary qualification in the case of the organist, because there are so many possible causes of upset in connection with his duties and his instrument. Take, for instance, the fact that most organs are at any time liable to "cipher." Nothing is more distressing than when—perhaps while the choir is at full swing at an anthem—some pedal note keeps up a maddening drone, and no amount of "kicking" will set it right. Again, there is the dreaded "sticking" note, which must be rapped or shaken before it will speak. These and other ailments generally show themselves when, at the moment, it is not possible to remedy them or get the assistance of an organ-builder.

How much, too, presence of mind is required to carry through church services without a hitch is only too well known to experienced organists. In amateur choirs, particularly, a leading soprano will often be absent or have a cold when her services are most required; there may be a misunderstanding about a canticile, and one-half of the choir will begin the Benedictus and another half the Jubilate; or the clergyman may give out the number of one hymn and read the verse of another; personally, I have known these *contretemps* frequently to occur. In such cases of dilemma a tactful organist knows exactly what to do and does it, and thus endless confusion or unpleasantness is avoided.

THE GENERAL EDUCATION OF AN ORGANIST.

Finally, in sound theoretical and practical knowledge how vast, indeed, must be the acquirements of the

fully-furnished organist! Before approaching the instrument, it is well to have a good practical knowledge of pianoforte-playing; for, although the technic of the piano and organ are very different, facility and dexterity in the matter of keyboard execution go far in manual work. Many organists, indeed, do the majority of their practice upon the piano (with or without pedal attachment), and this is made the more necessary on account of the difficulty and expense which attend the getting of anything like adequate organ-practice. But alone upon the pipe-organ itself, with its concomitant pedals and stops, can a good style of organ-playing be developed. An organist requires also to have a fair knowledge of harmony and counterpoint. Again, acquaintance with the construction of the instrument, the nature and *raison d'être* of its multitudinous appliances, and to keep in touch with the improvements of the day are points in the organist's education which he can by no means afford to neglect. That a church-organist needs to know something of the voice and vocal music in order to train and accompany his choir with effect is a topic which, though very important, scarcely comes within the scope of the present remarks.

THE ORGAN A PUBLIC RATHER THAN A PRIVATE COMMODITY.

One great difficulty in the way of the organ-student—a difficulty, too, which shows no sign of future solution—arises from the fact that, unlike pianists and violinists, organists can seldom afford to have an instrument of their own. To be sure, while they hold church or other appointments, they are supposed to have a kind of proprietorship over the instrument upon which they preside. But such possession is, of course, more nominal than of real utility; and an accomplished player who, it may be, has spent years over the acquirement of his art may often find himself absolutely without access to an instrument upon which he would care to play. Again, organs differ so much from each other—in construction, tone and general arrangement of parts—that one is obliged to make a lengthy personal acquaintance with each before feeling "at home." At least, this is the general verdict of most players; although there are some who assert that an hour's "trial" is quite sufficient to get in touch with even the most complicated instrument. Be that as it may, these difficulties—which scarcely affect other instrumentalists—do much to deter earnest students from "going in for" the organ.

DR. ANNIE PATTERSON IN "*Musical Opinion*"

Gt. Stopped Dia, Melodia and Principal.
Sw. Soft 8' and 4' coupled to Gt.
Ped. Bourdon.

OPENING VOLUNTARY. 1558176

Cl. St.
M
222
922
v6
v3

Allegretto.

E. L. ASHFORD.

Sw.

Gt.

Draw Sw. Op. Dia.

Sw. closed.

cresc.

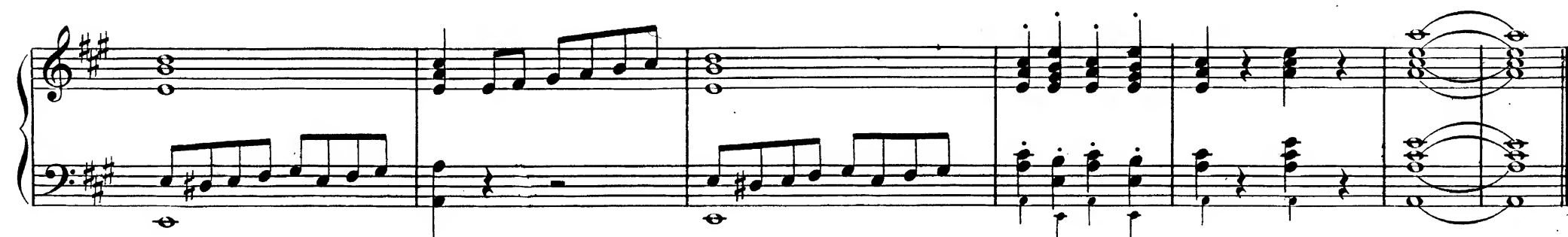
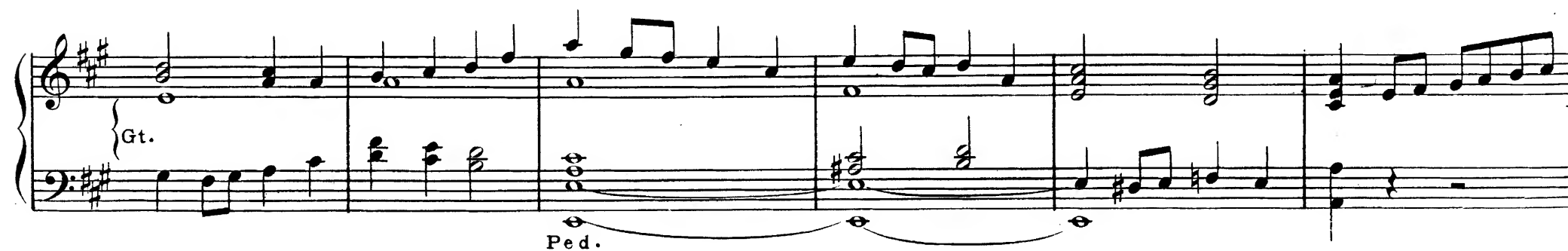
First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#). The time signature is 6/8. The notation includes a treble staff and a bass staff. The left hand (L.H.) is indicated by the text "L. H." in the first measure. A pedaling instruction "Ped." is written below the first measure. The music features a mix of eighth and sixteenth notes, with some measures containing chords.

Second system of musical notation, measures 6-9. The key signature remains two sharps. The tempo instruction "A little slower." is written above the third measure, and "rall." is written above the fourth measure. The notation continues with a treble and bass staff, featuring various note values and rests.

Third system of musical notation, measures 10-13. The tempo instruction "a tempo" is written above the first measure. The notation continues with a treble and bass staff, featuring various note values and rests.

Fourth system of musical notation, measures 14-17. The notation continues with a treble and bass staff. The left hand (L.H.) is indicated by the text "Gt." in the first measure. A swivel instruction "Sw." is written above the fourth measure. The system concludes with a double bar line. The tempo instruction "Man." is written below the first measure.

Sw.



FUNERAL MARCH.

J. L. BATTMANN.

Gt. Soft 8' and Flute.
Sw. Salicional, Oboe, and Gemshorn.
Ped. Bourdon.

Moderato.

Sw. *p*

Gt. *f*

Sw.

Gt. *f*



First system of musical notation. The treble staff contains a melodic line with a slur over the first four measures. The bass staff contains a piano accompaniment. Dynamics include *Sw. p* (Swell, piano) in the first measure and *f* *Gt.* (forte, Greater) in the fourth measure.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a piano accompaniment. Dynamics include *Sw. p* (Swell, piano) in the third measure.



Third system of musical notation. The treble staff continues the melodic line. The bass staff features a piano accompaniment. Dynamics include *Gt. f* (Greater, forte) in the first measure and *Sw. p* (Swell, piano) in the fifth measure.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a piano accompaniment. Dynamics include *p* (piano) in the second measure and *pp* (pianissimo) in the fourth measure.

ANDANTE IN G.

CHARLES DARNTON.

Sw. Full.
Ped. Bourdon.

Sw. closed.

p *espress.*

*piu lento**espress.**f**dim.*



First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff includes a crescendo (*cresc.*) marking. The key signature is one sharp (F#).



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a series of chords and moving lines. The key signature remains one sharp (F#).



Third system of musical notation. The treble clef staff shows a melodic phrase. The bass clef staff includes a crescendo (*cresc.*) marking and a fortissimo (*f*) dynamic marking. The key signature is one sharp (F#).



Fourth system of musical notation. The treble clef staff begins with a diminuendo (*dim.*) marking. The bass clef staff includes a *dim. e rall.* (diminuendo and rallentando) marking. The key signature is one sharp (F#).

SOFT VOLUNTARY.

Lento.

J. T. MUSGRAVE.

Gt. or Ch. *pp*

Sw.

Gt. or Ch.

f

dim.

rall.

The musical score is written for piano and guitar or chamber organ. It consists of four systems of music. The first system begins with a piano accompaniment in the left hand and a guitar or chamber organ part in the right hand. The tempo is marked 'Lento.' and the time signature is 4/4. The key signature has two flats. The second system includes a 'Sw.' (swell) marking. The third system includes a 'Gt. or Ch.' marking. The fourth system includes dynamic markings of *f* (forte), *dim.* (diminuendo), and *rall.* (rallentando).

ABENDLIED.

Gt. Melodia.

Sw. Salicional, Dul. and Flute.

Andante.

E. L. ASHFORD.

Sw. Gt.

Senza Ped.

Draw Sw. Op. Dia.

Sw.

Gt.

rit.

Op. Dia. off.

a tempo Sw.

Gt.

Sw. Salicional only.

molto rit.

OFFERTOIRE.

Gt. Diapasons and Principal.
Sw. Op. Dia. Flute and Oboe.
Ped. Bourdon.
Sw. coupled to Gt.

Moderato.

W. HENRY MAXFIELD.
Mus. Bac. F. R. C. O.

The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system is marked 'Sw. mf' and 'Man.'. The second system is marked 'Gt.' and 'Ped.'. The third system is marked 'Sw p'. The fourth system is marked 'f'. The score concludes with a double bar line and a repeat sign.

Sw. *mf*

Man.

Gt.

Ped.

Sw *p*

f



First system of musical notation. The treble staff contains a melodic line with a *dim.* (diminuendo) marking. The bass staff contains a harmonic accompaniment with a *pp* (pianissimo) marking. A *Ped.* (pedal) marking is located below the bass staff.



Second system of musical notation, continuing the piece with complex harmonic textures in both staves.



Third system of musical notation. The treble staff has a *mf* (mezzo-forte) marking. The bass staff has a *Man.* (Mancini) marking.



Fourth system of musical notation. The treble staff has a *Gt.* (Guitar) marking. The bass staff has a *Ped.* (pedal) marking. A *cresc.* (crescendo) marking is present in the treble staff, and a *f* (forte) marking is present in the bass staff. A *Sw.* (Swell) marking is also visible in the treble staff.



Fifth system of musical notation. The treble staff has a *Sw.* (Swell) marking. The bass staff has a *Man.* (Mancini) marking. A *cresc.* (crescendo) marking is present in the treble staff, and a *dim.* (diminuendo) marking is present in the bass staff. A *Ped.* (pedal) marking is located below the bass staff.

MINUET IN G.

{ Sw. Diapasons, Flute and Cornet.
{ Ped. Bourdon.

GEO. H. SWIFT.

Tempo di Minuet.

The musical score is written for piano and organ. It consists of four systems of music, each with a piano part (treble and bass staves) and an organ part (treble and bass staves). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked "Tempo di Minuet." The dynamics range from *mf* (mezzo-forte) to *p* (piano). Performance instructions include "poco cresc. dim." (poco crescendo, diminuendo) and "Add Bourdon." (Add Bourdon). The organ part features various chords and melodic lines, including a prominent Bourdon in the third system.

mf *mp*

poco cresc. dim. *mf* *p*

Add Bourdon. *mf* *mf* *f*

poco cresc. dim. *p* *mf* *p*

TRIO.

79

Bourdon off.

First system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff has a *poco cresc.* marking. The system concludes with a *dim.* marking and a *p* dynamic marking.

Second system of musical notation. The treble clef staff features a *mf* dynamic marking. The bass clef staff includes a *dim.* marking. The system ends with a *p* dynamic marking.

Third system of musical notation. The treble clef staff starts with a *mp* dynamic marking. The bass clef staff contains a *poco cresc.* marking. The system concludes with a *mf* dynamic marking and a *dim.* marking.

Fourth system of musical notation. The treble clef staff begins with a *p* dynamic marking. The bass clef staff has a *mf* dynamic marking. The system ends with a *dim.* marking and a *p* dynamic marking.

Full Sw.

mf *f* *mp*

poco cresc. dim.

mf *p*

mp *f*

rall.

PRELUDE.

Sw. Soft stops.

LEFÉBURE WÉLY.

Andante.

The musical score is written for piano in B-flat major (two flats) and 6/4 time. It consists of four systems of grand staves. The tempo is marked "Andante." and the dynamics include "p" (piano), "rit." (ritardando), "dim." (diminuendo), and "pp" (pianissimo). The piece features flowing arpeggiated figures in the right hand and sustained chords or simple bass lines in the left hand. The first system begins with a piano (p) dynamic. The second system continues the arpeggiated motion. The third system includes a ritardando (rit.) marking and a diminuendo (dim.) marking. The fourth system concludes with a pianissimo (pp) dynamic and a final cadence.

A STRAY FANCY.

The registration for the two manuals should be of nearly equal power,
Gt. a little stronger than Sw., and stops should be chosen to make as
great contrast as possible in tone quality.

E. L. ASHFORD.

Andante.

Gt. *poco accel* *atempo* *accel* *atempo* Sw.

Tempo rubato.

Gt. Sw. *piu animato.*

cresc. *atempo* Gt.

Gt. *molto rit.* Sw. closed. *cresc.*

poco rall

Gt. *Sw.*

Piu lento. *rit.*

Gt. *Sw.* *Ped.*

PRELUDE.

Full Swell.

J. L. BATTMANN.

Moderato.

Ped.

PROCESSIONAL MARCH.

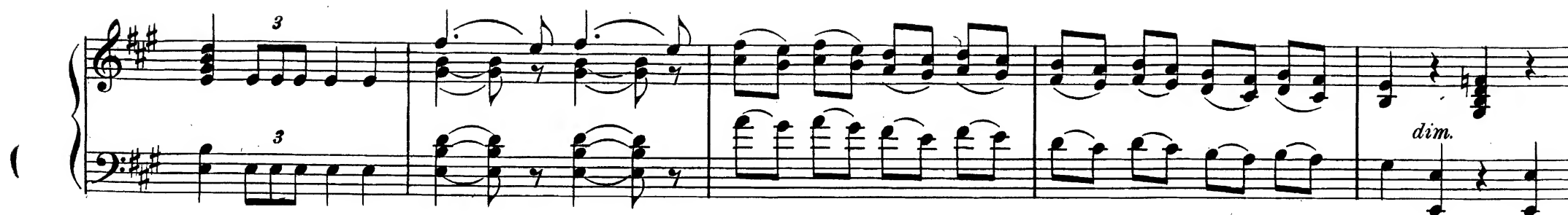
GEO. H. SWIFT.

Gt. Full to 12th
Sw. Full, coupled to Gt.
Ped. Bourdon.
Sw. to Ped.

Tempo di Marcia.

The musical score is written for piano and includes the following markings and features:

- System 1:** Treble and bass staves. Bass staff has a brace for the left hand with *Sw. mf*. Above the staff are three triplet markings (3). Below the staff are *Man.* and *Ped.*. The right staff has a *cresc.* marking.
- System 2:** Treble and bass staves. Treble staff has a brace for the right hand with *Gt.*. Below the staff is *Ped.*.
- System 3:** Treble and bass staves. Treble staff has a *mf* marking. Bass staff has a *Sw.* marking.
- System 4:** Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has two triplet markings (3).



First system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. The system ends with a *dim.* (diminuendo) marking.



Second system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. The system ends with a *mf* (mezzo-forte) marking.



Third system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties. The system ends with a *cresc.* (crescendo) marking and a *Gt.* (Guitar) marking.



Fourth system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The right hand has a melodic line with slurs and ties. The left hand has a bass line with slurs and ties.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. A fermata is placed over a measure in the bass staff. A bracket labeled "Sw. p" spans several measures in the bass staff.

* May end here.



The second system of musical notation continues the piece. It features similar complex textures with beamed notes and a fermata in the bass staff. The notation is dense and expressive.



The third system of musical notation includes triplets, indicated by a '3' over the notes. A dynamic marking of *mf* (mezzo-forte) is present. The texture remains complex with many beamed notes.



The fourth system of musical notation also features triplets, marked with a '3'. The music continues with a dense, flowing texture of beamed notes and chords.



MARCH.

Con brio.

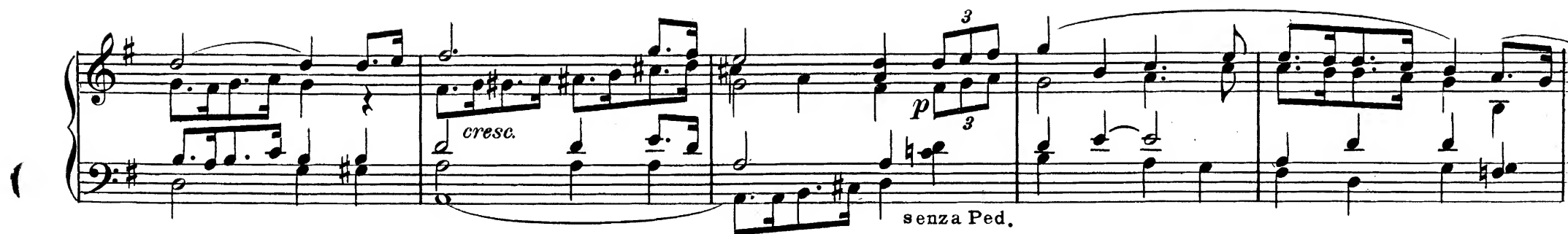
Rev. L. J. T. DARWALL.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The first system begins with a forte (*f*) dynamic and a guitar part marked "Gt full." with a triplet of eighth notes. Pedal points are indicated with "Ped." and "Man. Ped." markings. The second and third systems continue the melodic and harmonic development, featuring various rhythmic patterns and accidentals. The fourth system concludes with a "Reduce to 8ft." instruction and a mezzo-forte (*mf*) dynamic. The score is characterized by its lively tempo and clear harmonic structure.

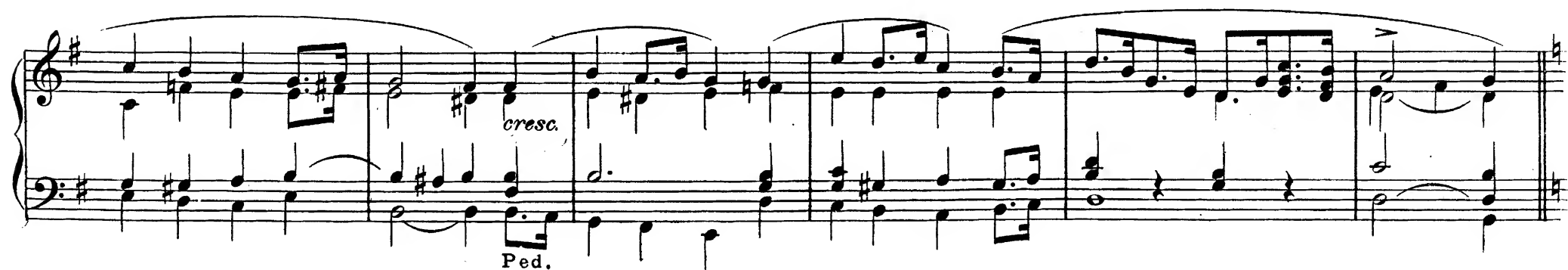
f Gt full. 3 3

Ped. Man. Ped.

Reduce to 8ft. *mf*



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The bass staff provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is placed above the bass staff. A *p* (piano) dynamic marking is placed above the treble staff. A *senza Ped.* (without pedal) instruction is written below the bass staff.



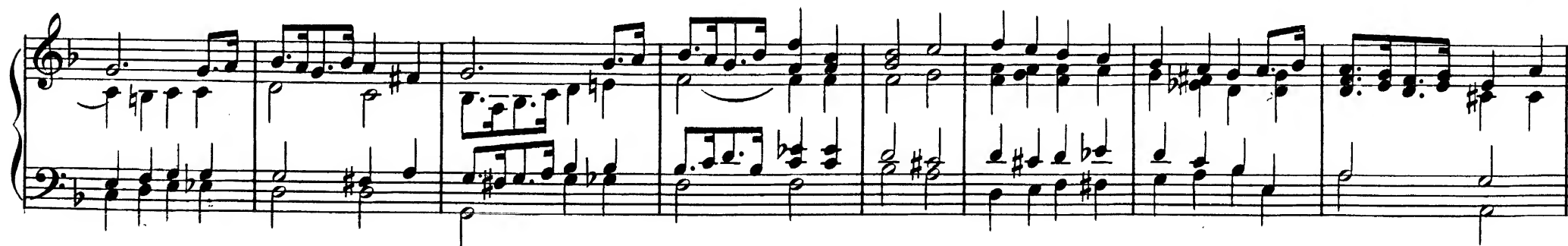
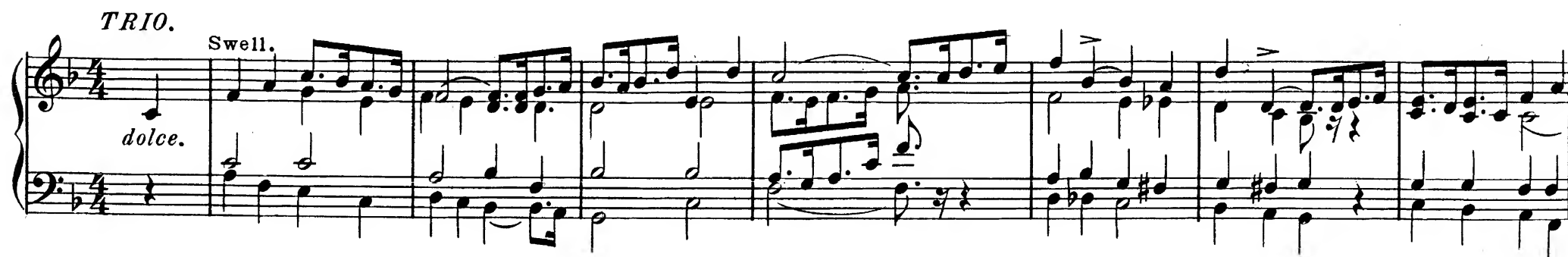
Second system of musical notation. The treble staff continues the melodic line. The bass staff features a *cresc.* marking above it and a *Ped.* (pedal) instruction below it.

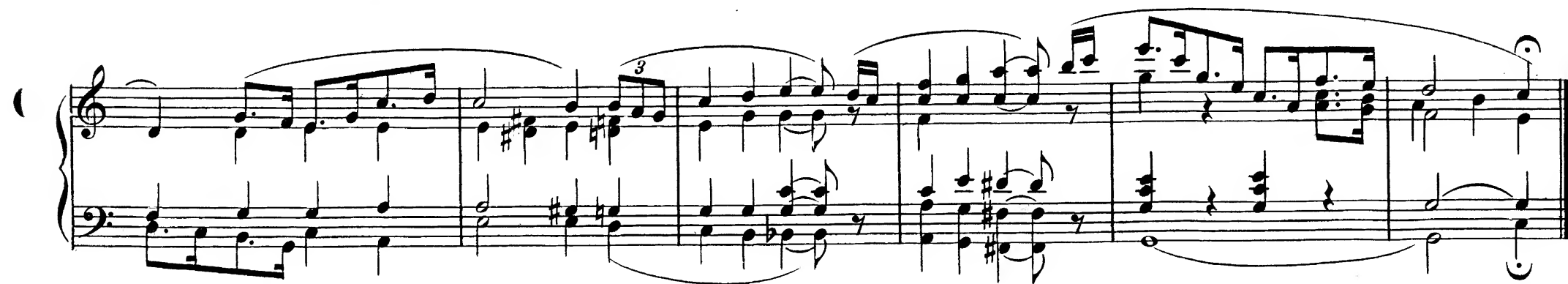
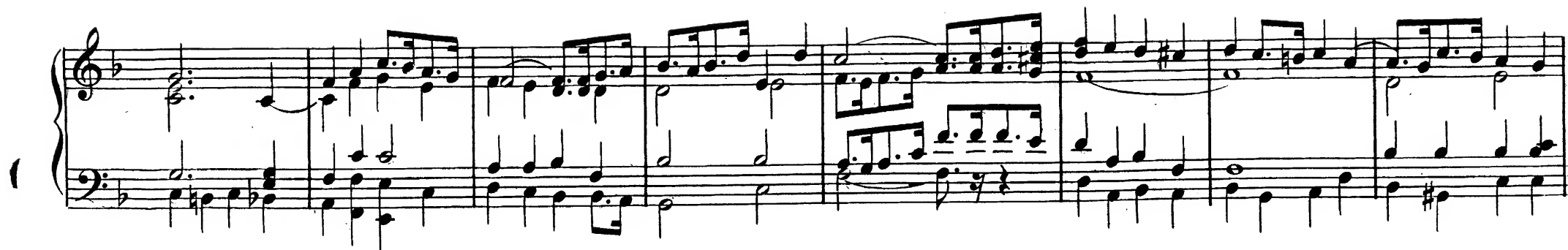


Third system of musical notation. The treble staff begins with a triplet of eighth notes marked with a '3' and the instruction *Gt full.* (Guitar full). The bass staff has a *Ped.* instruction below it. The system concludes with *Man.* (manicella) and *Ped.* instructions below the bass staff.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff features a triplet of eighth notes marked with a '3'.





FROM GREENLAND'S ICY MOUNTAINS.

Gt. St. Dia. Dul. & Flute.
Sw. Full without Reeds.
Ped. Bourdon.

Moderato.

Sw. closed.

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked 'Moderato.' The first measure is marked 'Sw. closed.' The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. It features a key change to two sharps (F# and C#) in the fifth measure. The treble clef has a melodic line with slurs and ties. The bass clef continues with a steady accompaniment. A 'p' (piano) dynamic marking appears in the fifth measure. The system ends with a 'Man.' (manera) marking.

The third system continues the piano accompaniment. It features a 'cresc.' (crescendo) marking in the fourth measure. The treble clef has a melodic line with slurs and ties. The bass clef continues with a steady accompaniment. The system ends with a 'Ped.' (pedal) marking.

The fourth system continues the piano accompaniment. It features a 'cresc.' (crescendo) marking in the fourth measure, followed by 'poco' and 'a' (allegretto) markings in the fifth and sixth measures. The treble clef has a melodic line with slurs and ties. The bass clef continues with a steady accompaniment.



First system of a musical score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, ending with a trill (tr) and a fermata. The left hand (bass clef) has a simple accompaniment. Dynamics include *poco.* and *ff*. The text "L. H." is written above the left hand in the final measure.



Second system of the musical score. The right hand continues the melodic line with some rests. The left hand has a more active accompaniment. Dynamics include *pp* and *rit*. The text "L. H." is written below the left hand in the final measure.



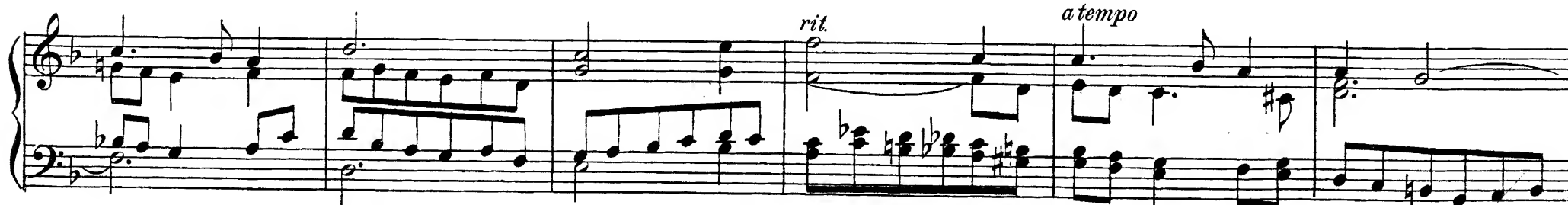
Third system of the musical score. The right hand features a series of chords. The left hand has a steady accompaniment. The text "Gt. Diapasons." is written above the left hand in the first measure. The text "L. H." is written below the left hand in the first measure.



Fourth system of the musical score. The right hand continues with chords. The left hand has a steady accompaniment. The text "L. H." is written below the left hand in the first measure.

con anima.

Man.

*senza Ped.*



Couple Sw.to Gt.and Gt. Op.
Dia.Gt.to Ped.

Risoluto.



Sw. Stopped Dia. Oboe.
Melodia, and Flute.
Ped. Bourdon.

ALLEGRETTO.

J. LEYBACH.

This musical score is for a piece titled "ALLEGRETTO." by J. Leybach. It is arranged for a piano and a solo oboe (labeled "Sw. Stopped Dia. Oboe. Melodia, and Flute. Ped. Bourdon."). The score is written in 3/4 time and consists of four systems of music. The piano part is written in the bass clef, and the oboe part is written in the treble clef. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The dynamics range from *f* (forte) to *p* (piano), with a *cresc.* (crescendo) marking in the third system. The tempo is marked "ALLEGRETTO." The composer's name, J. LEYBACH., is printed in the upper right corner of the first system.

f

f

p

cresc.

f

sf

First system of a piano score, measures 1-8. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a melody in the right hand with a triplet of eighth notes in measure 1, and a bass line in the left hand. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). A *rit.* (ritardando) marking is present in measure 7.

BENEDICTION.

{ Sw. Soft 8' and 4'.
Ped. Bourdon.

Andantino.

LEFÉBURE WÉLY

First system of the 'Benediction' piece, measures 1-8. The key signature has two flats. The time signature is 3/4. The tempo is marked 'Andantino'. The dynamics include *mf* (mezzo-forte). The notation includes a 'Man.' (Mancuso) marking in the left hand.

Second system of the 'Benediction' piece, measures 9-16. The notation continues with various musical symbols and dynamics.

Third system of the 'Benediction' piece, measures 17-24. The tempo is marked 'Lento.' (Lento). The notation includes a 'Ped.' (Pedal) marking in the left hand.

A VILLAGE SPRING SONG.

"Lessons sweet of Spring returning
Welcome to the thoughtful heart!"

DR. CHARLES W. PEARCE.

Lento.

p

Swell Diaps.

without Ped.

f

Gt. Diaps.

Ped.

rall.

Man.

a little quicker.

p

Swell.

Ped.

Fine. soft Ped.

Man.

Gt. Organ.

pp

p

rall.

a tempo

mf

Ped.

D. C. al Fine.

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Christ the Lord is Risen To-Day. (Easter.)	Lead, Kindly Light. (Funeral.)	Spanish Hymn.
Come, Ye Disconsolate.	Lenox.	Sun of My Soul.
Ein' Feste Burg.	Lord, Dismiss Us.	Sweet Hour of Prayer.
Evening Hymn.	My Faith Looks up to Thee.	The Old Hundredth.
From Greenland's Icy Mountains.	Nearer, My God, to Thee.	The Sweet By and By.
God Be with You.	Nun Danket Alle Gott.	Wir Glauben All an Einen Gott.
Holy, Holy, Holy.	Oh, Come, All Ye Faithful. (Christmas.)	And others.
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